WALT DISNEY ANIMATION STUDIOS PRESENTS

"ZOOTOPIA 2"
PRODUCTION INFORMATION

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SYNOPSIS

In Walt Disney Animation Studios' "Zootopia 2," rookie cops Judy Hopps (voiced by Ginnifer Goodwin) and Nick Wilde (voiced by Jason Bateman) find themselves on the twisting trail of a great mystery when Gary De'Snake (voiced by Academy Award® winner Ke Huy Quan) arrives in Zootopia and turns the animal metropolis upside down. To crack the case, Judy and Nick must go undercover to unexpected new parts of town, where their growing partnership is tested like never before. The film also features the voices of Fortune Feimster, Andy Samberg, Idris Elba, Patrick Warburton, Quinta Brunson, Nate Torrence, and Shakira, who returns as Gazelle. From the Oscar®-winning team of Disney Animation chief creative officer Jared Bush and Byron Howard (directors) and Yvett Merino (producer), "Zootopia 2" opens in theaters November 26.

A LETTER FROM "ZOOTOPIA 2" DIRECTOR / WRITER JARED BUSH

14 years ago, I was invited to Disney Animation for a first meeting with a star director who is now my dear friend, Byron Howard. I was in awe as I stepped into the headquarters of this

legendary studio—a building topped with Mickey's giant sorcerer hat—to begin an eight-week writing assignment. Byron had an idea—and a few sketches—for a story set in a world made by animals, for animals, starring a bunny and a fox. From there, our journey began. We went on research trips, built our team of artists and shaped this new world full of colorful characters. None of us could have dared to dream that we'd be here in 2025, putting the finishing touches on Judy Hopps and Nick Wilde's next adventure and preparing to share "Zootopia 2" with audiences around the world.

A lot has changed over the years, and yet so many things are the same. Our films, every single one of them, start in a story room with a handful of people. They're born from asking each other what moves us, what entertains us, what matters to us and what brings us joy. With that, we dream up new ideas, new worlds and new characters together—and honestly, there is nothing more fun in the entire world.

Over the last few weeks, as we conclude our journey on "Zootopia 2," Byron and I are filled with so many emotions. The artists and innovators of Disney Animation have put their whole selves into this film. The most insanely talented animators in the world have set a new bar with their hand-crafted, nuanced performances across dozens of characters—characters that walk, hop, waddle and slither, all set in the most complex and immersive environments we have ever created at our studio. Byron and I are filled with gratitude. We're grateful to everyone who worked on this film, grateful to be given the opportunity to tell another story about this city we love, and grateful to the moviegoers who have connected with this film about a bunny and a fox and their world of animals, a world that may just be a little like our own.

-Jared Bush, "Zootopia 2" director / writer

ABOUT PRODUCTION

Directed by Jared Bush and Byron Howard, two of the most talented and acclaimed filmmakers working in animation today, "Zootopia 2" picks up directly after the conclusion of "Zootopia," with Judy Hopps and Nick Wilde trying to make their new partnership work despite some growing pains. As the pair discover their strengths (and differences) as a team, they are swept up in a decades-old mystery involving Zootopia's most prominent family, the Lynxleys, along with the arrival of the first snake to be seen in the animal metropolis for 100 years. When Judy and Nick infiltrate the Zootennial gala—the most glamorous party in town, celebrating the 100th anniversary of the city's weather walls—they begin to unravel Zootopia's biggest secret and, in doing so, become fugitives themselves.

"We needed a true north and knew very early on that it was Judy and Nick's partnership," explains director Bush, who also wrote the screenplay and serves as Disney Animation's chief creative officer. "We wanted to make sure that they were always at the center of the story and that everything is experienced through their eyes."

"We also knew we were going to see an expansion of the story," says director Howard. "This is an enormous film. It's one of—if not the—biggest features we've ever made in terms of the

characters, the environments and overall complexity. There are 697 total crewmembers who worked on this film, and the entire Disney Animation team stepped up. Their work is truly amazing."

"The first 'Zootopia' is one of the most visually-rich, complicated and just plain insane feats Disney Animation has ever pulled off," agrees Bush, "and we knew this film had to reach even higher. There are dozens of complex, detailed environments and a cast of literally hundreds of different animals, including reptiles, lynxes and semiaquatic animals. The film is awe-inspiring on every creative and technical level."

"Zootopia 2" boasts an incredible roster of talent lending their voices. Ginnifer Goodwin and Jason Bateman reprise their starring roles as Judy Hopps and Nick Wilde, bringing humor and heart to the film's central characters. Idris Elba (Chief Bogo), Bonnie Hunt (Bonnie Hopps), Don Lake (Stu Hopps), Maurice LaMarche (Mr. Big), Nate Torrence (Clawhauser) and Raymond S. Persi (Flash) are also back as part of the returning cast, and the iconic Shakira returns as Zootopia's favorite pop star, Gazelle. Among the new cast additions are Academy Award® winner Ke Huy Quan (Gary De'Snake), Fortune Feimster (Nibbles Maplestick), Andy Samberg (Pawbert Lynxley), Patrick Warburton (Mayor Brian Winddancer) and Quinta Brunson (Dr. Fuzzby).

The original "Zootopia" was released in 2016 and went on to become a global box-office sensation, grossing over $1 billion worldwide. The film won the Oscar® for best animated feature, along with numerous other accolades. Byron Howard served as director and Jared Bush as co-writer/co-director.

Howard recalls, "I met Jared when he was brought in to write on the first 'Zootopia' film, and from the start, we were very much like brothers. We had tons of things in common. We're both afraid of heights, we both play trombone, and we both love snickerdoodle cookies. We bonded very quickly over the idea of creating an animal movie together. The idea of animals in an animal city built by animals was really fascinating to everyone, and we jumped in from day one to create that world. After the first movie wrapped, we always knew that this world was built for many, many more stories."

"Zootopia 2" reunites Bush and Howard with veteran Disney Animation producer Yvett Merino. The trio previously worked together on the Academy Award®–winning feature "Encanto," which Bush and Howard directed, Bush co-wrote, and Merino produced. Merino also produced "Moana 2" and the Emmy® Award–winning short film "Once Upon a Studio." With nearly 30 years at Disney Animation, she has worked in production on features including "Tangled," "Big Hero 6" and "Moana."

Additionally, Bush wrote the screenplay for "Moana" and co-wrote and executive produced "Moana 2." Howard made his feature directing debut in 2008 with "Bolt" and went on to direct "Tangled" before helming "Zootopia" and "Encanto." Howard launched his animation career in

1994 at the Disney Animation Studio in Florida, where he contributed animation to landmark films such as “Pocahontas,” “Mulan,” “Lilo & Stitch” and “Brother Bear.”

Merino observes, “Having worked closely with Byron and Jared on ‘Encanto,’ I look at this film a bit like coming home. They’re both truly incredible talents with great senses of humor. They’re amazingly creative and smart, and super experienced. My job on this film was partnering with them to make sure whatever vision was in their minds ended up on screen.”

Bush notes, “We knew this movie was going to be an enormous challenge for many reasons, and the sheer scope and ambition was going to be huge. Yvett brought a unique skill set that allowed us to get the movie made and to keep the entire team feeling good and the morale high throughout the process. She’s a straight shooter with tremendous knowledge and a terrific sense of the big picture, and she always knows how to manage the workload and expectations. Byron and I love working with her.”

“We always knew that there were reptiles and other semiaquatic mammals out there. As we were wrapping ‘Encanto,’ Jared did a little sketch on a story pad that said, ‘Zootopia 2,’ and the 2 was shaped like a snake,” Howard explains. “Working on this film with Jared was such an easy, comfortable thing for me to jump back into because we both made the world together. Yvett is the third leg to our tripod, and she is not only a great producer, but she brings a great sense of empathy and humanity to the entire production.”

Michael Giacchino reprises his role as composer, having also composed the original score for “Zootopia,” along with many Disney•Pixar films, including “The Incredibles” films, “Coco” and “Up,” for which he received an Oscar® for best original score.

“Zootopia 2” features an all-new song, “Zoo,” performed by GRAMMY® Award–winning artist Shakira, who once again voices Gazelle. “Zoo” music and lyrics are written by Ed Sheeran, Blake Slatkin and Shakira. The song is produced by Blake Slatkin, Alex (A.C.) Castillo, Shakira and Ed Sheeran, and will resonate with fans of the breakout anthem “Try Everything” featured in the original “Zootopia,” a song which has been streamed 2.7 billion times worldwide to date.

Heads of animation Kira Lehtomaki and Chad Sellers oversaw the amazing team of animators that brought life to the diverse cast of animal characters featured in the film. Keith Wilson served as head of characters and technical animation for the film, and was responsible for leading the character look development, modeling, rigging and simulation teams, as well as all technical aspects related to the film’s wide range of animal characters.

Cory Loftis oversaw the incredible production design for “Zootopia 2” and played a key role in the look and design of the characters on the first “Zootopia” in his role as art director, characters. Under his direction, and working in close coordination with the directors, Loftis was in charge of the team designing the characters, environments and props for the film.

“It’s a very specific process working with Cory,” says Bush. “He’s great at everything. He was our director of characters on the original ‘Zootopia,’ and I remember his work with Mr. Big. The idea of an Arctic shrew that needed to have a mafia boss vibe—Cory went away and came back with the completely perfect finished drawing of Mr. Big exactly like he exists. That is Cory in a nutshell. He leads an incredible team. He knows so much and was so specific in designing the playfulness of this film. Cory’s attention to world believability mixed with whimsy and fun is amazing. He’s also a pun factory. His contributions were next level.”

Assisting him was associate production designer Griselda Sastrawinata-Lemay, who focused on creating a color palette that honored the previous film while taking it in new directions with the expanding worlds and environments. Meg Park and Sang Jun Lee were the art directors for the characters, and Limei Z. Hshieh and Mehrdad Isvandi served as art directors for environments.

Carrie Liao was head of story and guided the story team in collaboration with co-head of story, David VanTuyle. The directors invited the story team to participate in recording and editing sessions, which afforded more insights into the overall production process.

Adding excitement, dimension and fun to the proceedings were directors of cinematography Tyler Kupferer (layout) and Daniel Rice (lighting), who brought ambitious cinematic techniques to the film’s wide range of environments and daring action scenes (like the film’s high-speed opening chase scene throughout the familiar streets of Zootopia).

Visual effects supervisors Gregory Smith and Marlon West played key roles on the technical side regarding the overall look of the production, from assets and modeling to lighting the final frames of the film. Their roles also included guiding the film’s visual effects for dynamic scenes such as the thrilling water tube chase which begins in Marsh Market.

Howard explains, “In a movie about partnership, Marlon and Greg are a perfect example—they’re so different in terms of their career backgrounds, but they’re such a great team. VFX supervisors have one of the toughest jobs in animation because these movies change very quickly. We iterate to make them better and better, so things are constantly changing. There are always new asks as far as what the technology needs to do, what the sets are, what the characters are, how many characters we need in a shot. If we asked for a shot with 50,000 animals—and we did—they could meet any seemingly insurmountable challenge. They’re great leaders.”

“They’re unbelievable problem solvers,” agrees Bush. “They’re able to come up with a plan and execute. They know where the line between possible and not possible is. If it’s possible but really hard, they’ll troubleshoot how it can be accomplished. The final credits scene in the film is a great example of that—it’s a real showstopper, and it stems from them being brilliant, recognizing possible problems and finding attainable solutions.”

“This animal city is truly my happy place,” concludes Bush. “It is entertainment first, but it also speaks to human nature. At the heart of our story is the relationship between Judy and Nick,

but they are not on their adventure alone. The mystery of our story is why this venomous pit viper Gary De'Snake has arrived in Zootopia, and why there haven't been any snakes in the city for the past century."

BETTER ZOOGETHER: JUDY AND NICK TAKE THEIR PARTNERSHIP TO THE NEXT LEVEL

At the end of "Zootopia," Judy Hopps, the first bunny cop on the Zootopia Police Department (ZPD), and con artist, Nick Wilde, expose the duplicitous Assistant Mayor Bellwether, clearing the predator population of any wrongdoing. The film concludes with Nick graduating from the police academy and teaming up with Judy after he becomes the first fox officer on the force. "Zootopia 2" picks up where the first film left off, with Judy and Nick finding their way as new police partners and realizing that they don't know all that much about each other as individuals.

When the duo gets a tip on a smuggling operation, they take it upon themselves to go undercover to try to expose the scheme and end up in a hot pursuit of a crooked anteater driving a getaway catering van. Things do not go according to plan; Chief Bogo puts them on notice, and Judy and Nick are sent to partners' therapy to work out their problems with Dr. Fuzzby (a quokka therapy animal voiced by Quinta Brunson). How these unlikely partners come to understand one another and work together is the emotional core of the film.

"If the first movie was about becoming friends for the first time," notes Howard, "this movie is about learning things about each other that are brand new. It's like when new friends share an apartment together, and they start to figure out things like, 'Oh, you don't do dishes,' and 'You don't return phone calls.' There are things they're learning about each other that are definitely new."

"The theme of this movie is about partnerships," Bush says. "It's about Judy and Nick really seeing under the surface and figuring out what makes the other tick. Nick is not a guy who easily gets in touch with his emotions, and he has to dig down deep to say things to Judy that he would never say to anyone else."

"Their relationship really touches on how our differences can feel like obstacles, but sometimes simple conversations can actually push through those obstacles," continues Bush. "Sometimes, the simplest thing is trying to make a connection."

"I think so too," agrees Howard. "Our differences making us stronger is what I'd say this movie is really about, told through the lens of these unlikely partners."

"Ginnifer and Jason, reprising their roles as Hopps and Wilde, really make the characters and their relationship so much fun and feel very real," Howard continues. "From day one, they jumped back into the recording booth and knew these characters as well as we do. There's so much of Nick that is Jason, and the same for Ginnifer and Judy. That's the best situation possible for recording voices for animation. You're not asking anyone to pretend to be someone else or to put on a funny voice, because these characters are so much of who they genuinely are. It's so much fun seeing them go to new places and to watch the growth in their friendship."

RETURN TO ZOOTOPIA: CREATING A SEQUEL WORTHY OF THE ORIGINAL

"Byron and I honestly started thinking about a sequel to 'Zootopia' while we were still doing the first movie, which was over 10 years ago," recalls Bush. "I think we really felt that this world was such a fun place to spend time in, and it seemed like a real place to us. In the first film, we got to see one part of the city, but there are other areas of the city, and a larger continent with other cities. The idea that there are many more stories to tell is something that we really cared about."

"Being able to expand in the sequel was something that we were always very excited about," Bush continues. "Why didn't we see reptiles in the first film? They couldn't just conveniently show up. There had to be a thematic story point, and that's what we spent the last few years really trying to figure out."

Howard observes, "Making a sequel is no small challenge, and the characters need to evolve. The trick is maintaining the chemistry while giving the audience something new and interesting. With 'Zootopia 2,' we wanted the relationship between Judy and Nick to be a bit more contentious. The story takes place almost literally after the first movie wrapped up, so this allowed us to keep them in a place where they're partners now, but they're in different circumstances. We wound up where they still feel like the characters that we know and love, but they're going through something different."

Bush adds, "I looked at sequels to movies that I loved, and the ones that were most successful, from my perspective, were the ones that continued the characters' stories in a way that felt real. You know everything that the main characters have learned and how they've grown in the first film. Continuing that growth in the second film was something that I felt sets a great sequel apart. We needed to keep the focus on Judy and Nick."

"In 'Zootopia 2,' there are all these shiny objects around, and there's fun new mystery paths to go down," Bush continues. "There's also a lot of new characters to meet in this crazy comedy world. In writing this film, I had to be disciplined in sticking with what matters most, and that was the Judy and Nick story."

In approaching how to make this film, Bush wanted to find new paths of collaboration among the studios' artists and production departments. "Something that we wanted to do differently on this movie was to bring different departments together that aren't always working on the movie at the same time," Bush explains. "Our story department met with layout; the cinematography team met with animation. By blending various elements together, different departments learned from and were inspired by each other. [Head of story] Carrie Liao was instrumental—she was great about communicating and trying a brand-new system for Disney Animation and running with it—and it helped every department."

Liao recalls, "From the very beginning on this film, Jared really emphasized his desire to try and do things differently. He talked about wanting to replicate the creative freedom of a live-action

writers' room, where people felt comfortable to throw out a ton of ideas. It led to a safe environment where anyone could suggest something without the pressure of it having to be the right thing. Instead of telling us what he thought, he created space for the team, and this helped us move the story along more quickly. He also invited us to voice recording sessions and into the editing room, which gave us new insights and made us feel like we were part of the bigger process."

"One of the new things that we tried on this film was called a 'story jam,'" continues Liao. "It was a way for us to come up with fun ideas and gags for a particular problem or situation. For example, the sequence in Marsh Market was really rich for exploration, so we brought all of the story artists together and invited them to do some research beforehand— like, find pictures of marshes and bring images of five different animals that lived there. We laid drawings on the table, had story pads ready, put music on, and the only goal for the next couple of hours was to come up with funny ideas for the market. We did this for other sequences as well."

"The 'story jam' was a way to get the team to focus, loosen up, and get drawing again, versus sitting in a room talking about ideas," agrees co-head of story David VanTuyle. "It provided a creative environment and brought the team closer as a result. This led to further discussions and explorations outside of the room. A lot of those ideas made it into the movie."

Liao observes, "Jared would frequently come to one of the story meetings and talk about his favorite movies, or a film he had recently watched and how it had inspired ideas for 'Zootopia 2.' We would have watch parties, and we looked at lots of buddy cop movies and mystery-oriented stories. Jared would always remind us how the relationship between Judy and Nick was the core of the film. He would ask us, 'What is their arc in the film?'"

In addition to his story role on the film, VanTuyle ended up providing the voice of a walrus named Russ, who has a unique conversation with Nibbles Maplestick in a memorable scene in Marsh Market.

"I was doing reference dialogue for Russ, and Jared liked what I was doing and started to improvise with me," recalls VanTuyle. "He was flying so fast, and he said, 'Just repeat after me,' and we went back and forth. You can hear the panic in my voice, but that's what we ended up using in the film."

Bush concludes, "More than anything, I think people go to the theater because they want to feel something; they want to be entertained. They want to feel joy and experience the entire range of emotions. And they want to be transported to places they haven't seen before, with characters they absolutely love. One of the amazing benefits of 'Zootopia' is that this is a wildly creative, entertaining world, but the characters at the center of it are ones that you want to spend time with and that you can root for."

ANIMATING ANIMALS: A SEASONED TEAM OF DISNEY ANIMATORS BRING LIFE TO A WIDE RANGE OF CHARACTERS IN "ZOOTOPIA 2"

With a cast of 178 unique characters (with variations of that number reaching up to 1,850, taking into account costume and fur changes) representing 67 species, the animation team at Disney Animation had their work cut out for them. The film presented some new and unique challenges, from the complexity of animating major newcomers like Gary De'Snake, Nibbles Maplestick and Mayor Brian Winddancer, to expanding upon the established and expressive actions of returning stars like Judy and Nick. This meant that animation took center stage in creating the story of "Zootopia 2."

Heading the animation team for the film were Kira Lehtomaki and Chad Sellers, who both served as animation supervisors on the first "Zootopia." Lehtomaki supervised Judy Hopps, and Sellers animated Mr. Big, Mayor Lionheart and Flash on the original film.

The animation supervisors for "Zootopia 2" were Leif Jeffers (Nick Wilde), Valentin Amador (Judy Hopps), Benson Shum (Nibbles Maplestick), Adam Green (Gary De'Snake), Bert Klein (Mayor Brian Winddancer) and Nathan Engelhardt (Pawbert Lynxley).

"Working on 'Zootopia 2' has been a great experience," says Lehtomaki. "Byron is always a joy because he's such a master at animation. We all collectively feel like we've learned so much from him. He brings out the best work in all of us. Having supervised Judy on the first film, I also feel some ownership over the character, as well as a strong connection to the film, and it's great to be a part of this new chapter in Judy's life. You tend to miss the characters when the film is over."

Sellers adds, "One of the awesome things that we're doing on this film is having the supervisors for each character sit in the room with the voice talent during the recording sessions. They get to meet the actors, draw and observe them, and see their expressions while they're reading their lines. When Jared's directing them and giving them feedback on their performances, you can almost bring that with you when you start animating the scene."

"One of the things we're trying to do with our animation for Judy and Nick is to visually demonstrate the differences between them," explains Lehtomaki. "We're really looking for ways to contrast the sly relaxed fox who appears to not really care too much about anything with Judy's high strung, overachieving positive attitude and who's always giving 110 percent. We're trying to find ways in our posing, acting and expressions so that if you paused any frame of the film, you could see their differences clearly displayed."

The animators were able to observe some of the animals up close at the studio with visits from rabbits, porcupines, snakes and a tortoise. Other animators took trips to local aquariums to study marine and semiaquatic mammals for themselves. Nature documentaries and lectures on animal anatomy also helped with their research. Supervising animator Bert Klein invited some of his colleagues over to his home to watch his pet goats.

For Benson Shum, the supervising animator on Nibbles Maplestick, a busy beaver podcaster who specializes in Marsh Market mysteries and reptile conspiracies, observing the behavior of

real beavers was a starting point in his process. Reviewing previous Disney Animation beaver characters, like the one in “Lady and the Tramp,” also proved useful.

“From watching footage of real beavers online and in nature documentaries, we were able to study their behaviors and mannerisms so that we could manifest them into anthropomorphic characteristics,” notes Shum. “For example, they tend to put their arms and hands pretty close to their chests, so we tried to pepper that into the character to make her more believable. Also, when she’s swimming, she becomes more fluid because she’s very comfortable in the water. Beavers tend to waddle on land because they’re not comfortable on two feet.”

“The really fun part about animating Nibbles starts with the design by visual development artist Ami Thompson, and the great voice of Fortune Feimster, which gave us so much personality right from the start,” continues Shum. “Adding to that personality are Nibbles’ great big teeth. One of the fun discoveries with her was figuring out how to create mouth shapes so that her teeth didn’t completely cover her face. With his great background in animation, Byron was able to do a few lines in a drawing for us, and we knew exactly what he wanted and how to show the appeal and sincerity.”

“Fortune was the perfect voice for Nibbles and gave the character a certain rhythm that was really entertaining,” Shum adds. “It’s not a cadence that we usually hear, and it comes from her timing and experience as a comedian. Just watching her in the booth informed our animation, because she uses her whole body when she’s acting. She brought things to the character that nobody else would have thought of. Observing what she does with her mouth and hand gestures really added to the character.”

Shum and his team also observed real podcasters on the internet and incorporated some of those mannerisms and conspiratorial tones into the character. He explains, “Jared talked about how he wanted Nibbles to be as strange as possible, and we had her lean into the camera a lot and used skewed eyebrows as if to say, ‘I have a secret to tell you.’”

According to Bush, “Fortune was someone I knew early on had to be in our film, and Nibbles was the perfect character for her to play. She has this unbelievable knack for making things hilarious that weren’t ever intended to be funny. She can take exposition and phrase it in a way that it becomes character comedy. One of my favorite things was to be at a recording session with her. She would bring tons of ideas to the table, and we have hours and hours of outtakes of her doing monologues of Nibbles just ranting about things that are absolutely hilarious. She has a really amazing gift of being able to put herself into a character’s situation and then improvise as that character. And that’s very difficult to do in character.”

“Mayor Brian Winddancer was another one of our biggest surprises,” Bush continues. “We knew we needed to find a new mayor for the city and considered several different options. The incredible visual development team brainstormed new ideas that were really funny and could have worked great in the film, like an aggressive and belligerent Aussie Kangaroo who loved to

box and a really tall, meek giraffe that you could never quite hear because he couldn't reach the microphone."

"Then our amazing visual development artist Ami Thompson said, 'How about a horse?' She showed us Mayor Winddancer and explained, 'He's a former actor turned politician.' And that was it," says Bush. "He had this gorgeous mane; he's a scene stealer in everything he does. As we're figuring out the characters, sometimes one person's brilliant idea can completely help shape what the movie is. You never know when something like that is going to happen. Ami 100% nailed it."

CREATING THE CHARACTER OF GARY DE'SNAKE: OSCAR® WINNER KE HUY QUAN INSPIRES THE ANIMATION AND DESIGN TEAM

Snakes have had juicy roles in Disney Animation features in the past, including Kaa from "The Jungle Book," Sir Hiss from "Robin Hood" and Juju from "The Princess and the Frog." But never has a snake been a lead character in a Disney animated film, nor has one been animated by the studio in CG. Gary De'Snake gave the character designers and modeling, rigging and animation teams an exciting challenge. Ke Huy Quan brought a warmth, sincerity and comedic delivery to the performance which took it to the next level. Adam Green (who oversaw the CG animation of Mickey Mouse as head of animation for the 2013 animated short, "Get a Horse!") was the animation supervisor for Gary.

"I was enamored with Gary's design from the moment I saw it, and I knew I had to work on that character," recalls Green. "I really connected with his vulnerability and the quirky, funny things he does. I also love to animate complicated and physically complex characters like octopuses and snakes, so this was totally in my wheelhouse. Coincidentally, my father's name is Gary."

"I worked closely with Chris Pedersen, who rigged the character model, and our goal was to make Gary interesting, funny and someone audiences could relate to. Snakes can be scary and seem off-putting, but we wanted to break through and not have that be the case. We also wanted Gary's animation rig to be approachable for the animators. Snakes are historically difficult to animate, and Disney has never done a main character before that was a snake."

Bush had initially come up with the idea of casting Quan as the voice of Gary after seeing the actor on television as a guest on a late-night talk show.

According to Green, "Jared and I spoke after he showed us the clip, and I asked him if I would be allowed to do an animation test to his voice. The rig was in an early stage of development, but I animated it to sell the idea of how Ke's voice would sound coming out of Gary. Jared's instinct was right on the money, and when I showed him the clip, the energy in the room went crazy. About a month after that, it was announced that Ke was going to do the voice."

Green and his team had the benefit of bringing real snakes to the studio to study. After observing and experimenting with the animation rig, the Gary team learned how to articulate the character and deal with the limitations of Gary having no appendages.

“We learned to use Gary’s tail a lot, almost like a hand,” observes Green. “It is very versatile, and it became part of our performance arsenal. If we needed the equivalent of two hands, we would fold a piece of Gary over, like a fake arm, and he could make gestures that way. The animation for the character was done in Presto, and one of the benefits of this software program was that it gave the animators the ability to slide the scales up and down his body. When Gary’s body came to a hard stop, we could keep the scales undulating a bit, so he feels very lifelike.”

On one occasion, Quan was at the studio for a recording session and was invited to visit the animators and see them in action.

“He was so excited and told us that he was personally thrilled to be the voice of a Disney character and to be part of this family,” says Green. “He was so humble and such a devoted craftsman. It was a joy to work with him.”

Howard adds, “Ke was such a brilliant choice to voice Gary. One of the things we try to do with our movies is invert expectations. When you see a 12-foot-long pit viper with huge fangs, you don’t expect Ke Huy Quan’s voice to come out of it. Ke brought such vulnerability, heart and sincerity to the character that he quickly became the emotional center of the movie.”

Green concludes, “One of the things we learned about pit vipers was that their faces have a heart shape because they have venom sacs on the sides of their heads. That became part of his design. People know when snakes look wrong, so we want to make them feel correct scientifically and biologically, but then put a layer of caricature on top of it. The trick with Gary is that he needs to feel like a snake, and you need to see the skin sliding and the contact with the ground. You need to feel like there’s muscle and bone underneath, but you also want to feel like he’s a cute, fun, interesting and endearing character. There’s a layer of performance that lives on top of all of that which is caricatured. We start with the base of realism and then build on top of that to make it believable.”

From a technical standpoint, Gary presented many challenges to Keith Wilson, head of characters and technical animation, and his team. One of the most technically complex aspects was creating the articulating scales for Gary De’Snake, which includes 448 on his head, 160 on his belly (ventral side) and 2,392 on his dorsal side.

“Gary had the most research and development associated with him of any of the characters,” says Wilson. “He’s basically a rope with a face on it, so that may not seem so complicated, but the tricky thing is because he’s a rope, he can form any shape. We needed the ability for animation to have tons of control to add to Gary’s performance and make him more expressive.”

“Once we got the approved drawing of Gary from Cory and his team, we sent it to Alena Loftis in modeling and began exploring it in 3D space from a couple of director-approved poses,” adds

Wilson. “The Gary team then began meeting to discuss what his locomotion and animation needs were. We looked at a lot of snakes from other films, had Eric Goldberg [legendary hand-drawn animator known for his work on “Aladdin” and the “Moana” films] do some early 2D tests for us, and talked about things that hadn’t been explored before from an animation perspective. Scales are something that we haven’t done on a character in quite a while here. Typically, we would just do them as displacement. But we knew the animators were going to do a lot of stretching and acting with Gary, so they needed to control how the scales bind to the body, and control where it’s stretching. We came up with a ton of controls—14 main ones, and 40 sub controls—to give Adam and his team the flexibility they needed.”

Another piece of the puzzle for Wilson and his team was figuring out how to rig Gary so that his body would make contact with the ground and move in a believable way.

Wilson explains, “Working in close coordination with Adam, our team was able to repurpose a path mode that Pixar had used to keep vehicles in contact with the ground, and to send characters walking down paths. This allowed the animators to focus on the performance, and the technical animation team could have the character slither or follow a sidewinding pattern on the ground plane. In one particular scene, Adam animated Gary going up a pole and drew him wrapped around. It wouldn’t have been possible to achieve all of those actions for Gary without repurposing this program.”

“I think for sheer appeal on screen, Gary is my favorite character,” concludes Wilson. “He’s just so different from all of the other characters, and he has these crazy inventive ways of using his coils.”

EXPANDING THE WORLD OF ZOOTOPIA: HOW THE FILMMAKERS CONJURED UP IMAGINATIVE NEW ENVIRONMENTS

For production designer Cory Loftis, associate production designer Griselda Sastrawinata-Lemay, and a team of art directors, visual development artists and technical experts, “Zootopia 2” opened a world of possibilities for expanding the animal metropolis (made possible by a system of climate-regulating weather walls) to include new environments for reptiles and pinnipeds (semiaquatic animals including seals, sea lions and walruses).

“Having worked on the first ‘Zootopia,’ I designed a lot of the characters and provided some help with environments, too,” says Loftis. “I was excited to work on the sequel and to discover that there were a lot of new characters and mostly new environments. It was fun to go back to that world and imagine whole communities that didn’t exist before, and to help design a timeline that explored the history of Zootopia. There was a dynamic with the directors and the story team where they would imagine things, I would absorb them, and then come up with things that they would absorb. We would interact with each other and just throw ideas into this creative pot.”

“The first new environment that I worked on for this film was Marsh Market,” Loftis adds. “Jared had this idea for a neighborhood of semiaquatic mammals, so I started thinking about what that

means for animals that don't really need to be on land. How do we design that? Limei Z. Hshieh, one of our art directors for environments, had a big hand in designing the way the world works: the shape of the buildings, how the boats pass through the buildings, and things like how the walkways could lower into the water so that animals can swim over the top. She had all of these fantastic ideas. We had a lot of fun overloading Marsh Market with as many visuals, gags and fun things as possible for the audience to enjoy."

According to Hshieh, "Jared and Cory told me to think of Marsh Market as a water park, and since my background is in theme park design, I was very excited to work on this. There's a lot of hustle and bustle in this area, and we tried to make it a place where these marine animals live, but also have fun. Ryan Lang designed it as a living habitat where creatures like sea lions are able to move about easily with lots of slides, ramps and tubes. Working with Cory has been amazing. He always has such fun ideas, and his artwork is not only about making a beautiful image, but it always has a lot of humor, too."

One of the most exciting action sequences in "Zootopia 2" takes place in Marsh Market, as Judy and Nick pursue Gary on a wild chase through a series of elaborate water tubes that serve as the transport system for the residents.

"We started with the idea that these water tubes are like a subway system for the semiaquatic mammals to move around," says Loftis. "Jared wrote this scene where Judy and Nick pursue Gary all the way to the other side of Zootopia, and, working with the layout team and other departments, we designed this crazy roller-coaster ride. The environments team added details to the camera moves that layout created and worked in a very different and unique way on this."

Another new setting for "Zootopia 2" is Lynxley Manor in Tundratown, where the city's biggest celebration—the Zootennial gala—takes place, celebrating the 100th anniversary of the city's weather wall climate control system which makes the entire Zootopia ecosystem possible. It is the home of Milton Lynxley, head of the most prestigious family in Zootopia, and whose ancestor Ebenezer Lynxley invented the weather walls. Adding to the excitement of the event is a rare display—and mysterious theft—of the historic Lynxley Journal, which documents the famous invention.

In addition to these new areas of Zootopia, Loftis and his team had a chance to revisit the "Big Six" districts from the first film. They are:

SAHARA SQUARE: Made up of sand dunes and buildings shaped like sand dunes, this part of the city is home to nocturnal desert animals. This area features nighttime activities like casinos, a giant palm tree hotel and a surrounding oasis.

TUNDRATOWN: Constructed mainly of ice and snow, with giant snowblowers to control the climate, Tundratown is one cool district, with floating blocks of ice instead of moving sidewalks and cars on skis.

THE RAINFOREST DISTRICT: Filled with giant trees, this verdant area—whose water comes from the runoff of the cooling units within the city's weather walls—features elaborate walkways, bridges and gondolas across the landscape.

BUNNYBURROW: Judy Hopps' hometown is inhabited mostly by carrot farmers, like her parents, Bonnie and Stu. Located 200 miles from the bustling center of Zootopia, Bunnyburrow's sprawling open spaces are in sharp contrast to the busy city streets of the city center.

SAVANNA CENTRAL: This is Zootopia's central hub, and the location of the Zootopia Police Department (ZPD), City Hall and Central Station (where Judy Hopps landed when she first arrived in town). Animals from each of the districts converge here.

LITTLE RODENTIA: This part of the city is home to Zootopia's smallest mammals. It features rodent-sized housing, shops and streets, and is surrounded by a big fence to keep out big animals. Mr. Big and his family, including daughter Fru Fru and granddaughter Little Judith, live here.

TECHNOLOGICAL ADVANCEMENTS, BOLD VISUAL EFFECTS AND INNOVATIVE CINEMATOGRAPHY ADD NEW EXCITEMENT TO "ZOOTOPIA 2"

In terms of technical excellence, "Zootopia 2" represents a major leap from the impressive achievements of the first film. In the nine years since the release of "Zootopia," technology has advanced in several areas, giving the animation team new tools and the filmmakers more choices.

Gregory Smith and Marlon West shared duties as visual effects supervisors and were at the forefront of implementing the new advances.

According to West, "Our main job on this film was to expand the world of 'Zootopia' and take you to different places, but to have it be true to the world you already know. When Judy and Nick go to Marsh Market or Lynxley Manor, those places need to feel like they're part of Zootopia. From a character perspective, almost every character from the first film is back in some small way, from Gazelle to Finnick to Chief Bogo, but then you have a whole group of new characters, like Gary and Nibbles. It was our job to make the world believable and consistent with the world audiences knew from the first film."

"One of the most exciting and challenging scenes in the movie takes place inside a water tube, where Judy and Nick are propelled through a transport tube full of water," adds West. "This required both a technical and artistic kind of back and forth. We treated the action like they were in a wind tunnel, with their clothing being pushed back, even though they were being pushed forward. So, first of all, we had to figure out how to treat it like a wind tunnel as opposed to a water tube. We also had to figure out how much volume was in the tube, and how deep and far back the characters were. How much of the world did we want to show outside of

the tube? There was a real push and pull to make it look like a believable volume of water and still make it clear enough that the visual storytelling worked."

Smith notes, "Using Presto as our animation system on this film made it feasible to animate some characters like Gary, which would have been prohibitive using our legacy tools. It allowed us to streamline some of the animation controls, which would have otherwise been too complex and cumbersome in the previous system. Presto was also quite a bit faster for our animators to work with, and they benefited from the more intuitive controls."

The role of cinematographer for Disney animated features is split into two parts: layout and lighting. Daniel Rice served as director of cinematography, lighting, and Tyler Kupferer was director of cinematography, layout. Together, they helped give the film the sense of excitement, action and innovation that fans loved in the original film.

"Jared delivered a script that you could already begin to picture from the very start," observes Rice. "It gave you a lot of insight into the structure of the film that he was going for. Both he and Byron are amazing collaborators and gave us room to experiment and bring new ideas to the table."

"As the storyboards started to come in, Daniel and I would put together mini cinematography check-ins with the directors and talk about the cinematics and the vision they were building for the film," adds Kupferer. "Each meeting would focus on different topics, like what aspect ratio the film should use or what sort of lens effects they wanted. We also developed several distinct cinematic looks for the film, including genre-driven ones for the car chase, which was meant to feel like a 1980s action movie."

REUNITING WITH COMPOSER MICHAEL GIACCHINO

Oscar®-winning composer Michael Giacchino was overjoyed when he was asked to reunite with the filmmaking team and return to compose the score for "Zootopia 2."

"10 years ago, when I did 'Zootopia,' it became one of my favorite projects I've ever worked on. When I heard that 'Zootopia 2' was coming around and Tom MacDougall [the president of Disney Music] gave me a call, I was like, 'Are you kidding me? Yes, I'm going to do 'Zootopia 2' no matter what!' I loved that first one so much, and I loved working with Byron and Jared."

"Michael is such a chameleon," explains Howard. "He can do any style of music, and that's not true of all composers. And Michael can do everything really, really, really well. Jared and I are music geeks; we were both musicians growing up, and we love and appreciate so many styles of music. Michael did such a great blend of genres in the first film, and the score is even bigger, with even more musical variety, in 'Zootopia 2.'"

Giacchino was excited by the challenge. "There are literally no rules. Jared and Byron continually reminded me, 'No rules.' They're always encouraging me to push it as far as I want to go while keeping it grounded with the characters and story. It didn't matter how weird, how

off-center it was. I was like, 'Let's do this jaw harp. Let's do this accordion here. We'll do alpine things here. We're going to do jungle stuff here. We're going to do banjo stuff here. We're going to do backwater, Cajun, zydeco, techno.' I mean, it's really everything. But it is always character-based; that's what's important."

"Everything has its place, and you have to be very careful with how you dole out all these different styles," Giacchino continues. "Because again, if it's not character-based, then you're not doing your job right."

In terms of his approach to scoring a sequel, Giacchino explains, "When you come into a film like 'Zootopia 2,' there's always the question of, 'What are we bringing to the table that's new?' And the two biggest new elements in this movie were the Lynxleys and Gary De'Snake. I said, 'Okay, first things first, I need to write new themes for Gary. I need to write a Lynxley theme as well.'"

"The Lynxley theme is really fun," Giacchino says, "because I thought of it in terms of railroad barons who were first creating the railroads, all sitting around congratulating each other on how rich they are on the backs of everyone else. I wanted to create something that felt very sophisticated and proud, in a way. There's this weird, sort of sophisticated waltz for the lynxes, and it's all self-congratulatory, until it's not, of course."

Giacchino continues, "With Gary, I wanted something that felt like Gary's a character who's had something taken away from him. How do you illustrate that—something that felt like it had history to it, that it had real emotion in it. All he wants is for his family to be taken care of again, for there to be a place for the reptiles. I wanted to create something that, when you hear it, feels like it's reaching back through time. So, his theme is much more mysterious and develops throughout the course of the story into something quite different and beautiful by the end. The best way to explain it is that it's like a closed flower that eventually opens up."

"We knew Gary was going to be an emotional anchor in the story," Bush agrees. "Michael is a genius at crafting themes that can be used in multiple different types of scenes—music that is deeply emotional or really energetic, something that works well during an action sequence or makes you feel sad. The first time we heard Gary's theme, it was iconic right out of the gate."

"Some of the themes that Michael came up with reminded me of when I heard a Beatles song for the first time," continues Howard. "It feels like a song that's always existed. It was just waiting for that person to write it down. That's what it was like with Gary's theme, which is played on the flute by the amazing Venezuelan flautist Pedro Eustache. It's such an incredible, emotional theme."

THE ALL-NEW ANTHEM "ZOO"

After the stunning success of the resonant song "Try Everything" featured in the original "Zootopia," the filmmakers knew another meaningful and memorable anthem was needed. The team partnered with GRAMMY® Award winners Ed Sheeran, Blake Slatkin and Shakira to write

the music and lyrics for the all-new original song “Zoo.” The song is produced by Blake Slatkin, Alex (A.C.) Castillo, Shakira and Ed Sheeran.

“We knew we wanted a song that would feel like a giant celebration of all these different types of animals, and that felt like a stadium song,” Bush recalls. “We wanted it to feel like it was something that everyone in the city would sing to each other and really make a statement.”

“We approached this song as a celebration of this place, of what it stands for,” Bush continues. “It was designed for all of the animals. But, if you listen to the lyrics, it also has Judy and Nick’s relationship at its core. When you listen to it, you think, ‘Oh, I love that song!’ Then when you watch the movie and look at it through the lens of their relationship, it’s a very different song that plays in a really beautiful way.”

ZOO’S WHO AND WHO’S GNU: A GUIDE TO THE CAST OF CHARACTERS

“Zootopia 2” boasts an incredible roster of voice talent, including returning fan favorites and an astonishing slate of exciting new characters. There are 71 voice actors credited in the film, which was no small feat for the directors and casting director Grace C. Kim.

“From the beginning, we prioritized the global reach of ‘Zootopia.’ Jared was very thoughtful in that sense. This film was going to be bigger, so we wanted to take bigger swings in our casting choices,” Kim explains. “The sheer volume of cast members on this film was a big challenge too. We were truly world-building with this voice cast, and it was exciting because there was so much love for the first movie that everyone was eager to sign on.”

“Casting this film was the best,” Bush agrees. “Some people just really loved the first movie and wanted to be a part of this. Some people really wanted to play a certain type of animal, or a specific species, or a smart animal or a goofy animal. It was really fun. And with the returning cast, it was like being with old friends again.”

“We have some incredible cameos from our Disney family,” Howard explains. “Like the folks from ‘Moana’ and ‘Moana 2’ [Dwayne Johnson, Auliʻi Cravalho, Rachel House, David Fane], ‘Encanto’ [Stephanie Beatriz, Wilmer Valderrama, John Leguizamo], ‘Frozen’ [Josh Gad], ‘The Princess and the Frog’ [Anika Noni Rose], and ‘The Emperor’s New Groove’ [Patrick Warburton]. It was truly so great.”

CHARACTER DESCRIPTIONS

JUDY HOPPS (voiced by Ginnifer Goodwin)

Judy Hopps has achieved her dream of becoming Zootopia’s first bunny cop and is determined to prove that she and her partner, former con artist Nick Wilde, can be the best team on the force.

NICK WILDE (voiced by Jason Bateman)

Former con artist Nick Wilde has recently become Zootopia's first fox police officer. But even though he and his partner, Judy Hopps, have cracked the city's biggest case, Nick will find that he still has a lot to learn about being part of a team.

GARY DE'SNAKE (voiced by Ke Huy Quan)
Gary De'Snake is a sweet, loveable—and super venomous—pit viper on a mission to restore his family's good name by solving a Zootopian mystery decades in the making.

NIBBLES MAPLESTICK (voiced by Fortune Feimster)
Nibbles Maplestick is a down-home, oddball beaver whose podcast, "Scales & Tales of the Weird," explores conspiracies, reptile mysteries and rumors about the wetland creatures of her home, Marsh Market.

PAWBERT LYNXLEY (voiced by Andy Samberg)
Pawbert Lynxley is the easy-going runt of the powerful Lynxley family.

MILTON LYNXLEY (voiced by David Strathairn)
Powerful business-mammal Milton Lynxley is the patriarch of one of Zootopia's oldest and most prestigious families.

CHIEF BOGO (voiced by Idris Elba)
Chief Bogo is the well-respected head of the Zootopia Police Department, with little patience for Judy and Nick's shenanigans.

GAZELLE (voiced by Shakira)
Gazelle is Zootopia's biggest pop star, revered by herds of fans.

MAYOR BRIAN WINDDANCER (voiced by Patrick Warburton)
Actor-turned-politician Mayor Brian Winddancer is a charismatic but clueless stallion who dreams of being as heroic in real life as the characters he once played on television.

DR. FUZZBY (voiced by Quinta Brunson)
Adorable quokka Dr. Fuzzby is the therapy animal who helps Judy and Nick sort out a few issues in their partnership.

JESÚS (voiced by Danny Trejo)
A basilisk lizard of few words, Jesús is the underground reptile source that Judy and Nick turn to for help solving Zootopia's biggest mystery yet.

CLAWHAUSER (voiced by Nate Torrence)
Zootopia Police Department's charming cheetah receptionist, Clawhauser loves two things: pop star Gazelle and donuts.

BONNIE HOPPS & STU HOPPS (voiced by Bonnie Hunt and Don Lake)

Bonnie and Stu Hopps are the loving parents of Judy and her hundreds of little brothers and sisters.

CAPTAIN HOGGBOTTOM (voiced by Michelle Gomez)
A tough razorback hog, Captain Hoggbottom takes her job very seriously and has no patience for Judy and Nick's rookie antics.

TRUFFLER (voiced by David Fane)
Truffler is Captain Hoggbottom's meathead razorback partner.

ZEBRO ZEBRAXTON & ZEBRO ZEBROWSKI (voiced by Joe "Roman Reigns" Anoaʻi and Phil "CM Punk" Brooks)
Two zebras of one mind, the Zebros are the self-proclaimed coolest cops in the ZPD who leap into action with obnoxious enthusiasm.

BLOATS & HIGGINS (voiced by Stephanie Beatriz and Wilmer Valderrama)
Hippo ZPD cop partners Bloats and Higgins may be excellent swimmers, but they can be easily distracted in their pursuit of new fugitives Judy and Nick.

CATTRICK LYNXLEY (voiced by Macaulay Culkin)
Cattrick Lynxley is the ambitious, oldest son of the powerful Lynxley family.

KITTY LYNXLEY (voiced by Brenda Song)
The sharp-tongued daughter of the Lynxley family, Kitty Lynxley looks down on her runt brother, Pawbert.

ANTONY SNOOTLEY (voiced by John Leguizamo)
Smarmy anteater Antony is a smuggler who bolts at the first sign of trouble.

FINNICK (voiced by Tiny Lister)
A fennec fox with a big chip on his adorable shoulder, Finnick seems to hate every scam he's asked to pull off—usually because he's in a baby costume.

MR. BIG (voiced by Maurice LaMarche)
Now a loving grandpapa, tiny Arctic shrew Mr. Big no longer rules his crime family by himself, but now with the help of his favorite daughter, Fru Fru.

FRU FRU (voiced by Leah Latham)
Fru Fru is the stylish and sassy Arctic shrew who now co-runs the family business with her crime-boss father, Mr. Big.

FLASH (voiced by Raymond S. Persi)
Flash may be a mild-mannered Department of Mammal Vehicles employee, but behind the wheel, he has a lead foot and the need for speed.

YAX (voiced by Tommy Chong)
Yax is a laid-back and free-spirited yak—and an occasional sage, delivering unexpected wisdom.

ANTI-VENOM PEN (voiced by Auliʻi Cravalho)
The antidote for pit viper Gary De'Snake's venom, his Anti-Venom Pen is almost as cute as he is.

GRAMMA TALLER (voiced by Rachel House)
Currently behind bars at the ZPD, Gramma Taller makes Nick's visit to the jail even more unpleasant.

OFFICER MCHORN (voiced by Mark Rhino Smith)
Years serving with the Zootopia Police Department have given Officer McHorn a thick skin—even for a rhinoceros.

PAUL MOLEDEBRANDT (voiced by Josh Gad)
Ornery mole and Zootopia Police Department's IT expert, Paul Moledebrandt rules his domain with a tiny iron paw.

SQUEAL OF FORTUNE (voiced by Anika Noni Rose)
This adorable mouse is the lucky winner of an almost-new car on Zootopia's favorite game show, "Squeal of Fortune."

ZEKE (voiced by Dwayne Johnson)
Zeke is an accident-prone dik-dik who meets with a musical mishap as a result of Judy and Nick's high-speed pursuit gone awry.

COMPLETE VOICE CAST CREDITS

Judy Hopps	Ginnifer Goodwin
Nick Wilde	Jason Bateman
Gary De'Snake	Ke Huy Quan
Nibbles Maplestick	Fortune Feimster
Pawbert Lynxley	Andy Samberg
Milton Lynxley	David Strathairn
Chief Bogo	Idris Elba
Gazelle	Shakira
Mayor Winddancer	Patrick Warburton
Dr. Fuzzby	Quinta Brunson
Jesús	Danny Trejo

Clawhauser	Nate Torrence
Bonnie Hopps	Bonnie Hunt
Stu Hopps	Don Lake
Captain Hoggbottom	Michelle Gomez
Truffler	David Fane
Zebro Zebraxton	Joe “Roman Reigns” Anoaʻi
Zebro Zebrowski	Phil “CM Punk” Brooks
Bloats	Stephanie Beatriz
Higgins	Wilmer Valderrama
Bûcheron/Chèvre	Jean Reno
Duke Weaselton/French Chef/Molt Kahl/Reporter	Alan Tudyk
Cattrick Lynxley	Macaulay Culkin
Kitty Lynxley	Brenda Song
Antony Snootley	John Leguizamo
Finnick	Tiny Lister
Mr. Big	Maurice LaMarche
Fru Fru	Leah Latham
Flash	Raymond S. Persi
Bellwether	Jenny Slate
Frantic Pig	Josh Dallas
Yax	Tommy Chong
Anti-Venom Pen	Auliʻi Cravalho
Armpit Pete	Hewitt Bush
Baalake Lambkin	Blake Slatkin
Bartender Slick Di’Giguani	Nick DiGiovanni
Big Tig	Tig Notaro
Binkston S. Hopps	Sasha Piqué Mebarak
Binky M. Hopps	Milan Piqué Mebarak
BJ Hornsby	Jake Robards
Bob Tiger	Bob Iger
Buzz Shedley	Daniel V. Graulau

Deerdra Bambino	Amanda Gorman
Ed Shearin	Ed Sheeran
EMT Otter/The Bearoness	Yvette Nicole Brown
Gala Announcer	Tiffany Lonsdale
George Purrrnacleo	George Pennacchio
Berthold Hufschmerz/Bucky/Joel	Byron Howard
Jürgen Ziegenkäse/Pronk	Jared Bush
Gram Gram	June Squibb
Gramma Taller	Rachel House
Knife Mouse	Melissa G. Shepherd
Little Judith	Cecily Strong
Marina Nutriamo	Allegra Leguizamo
Denny Howlett	Mario Lopez
Michael J. The Fox	Michael J. Fox
Officer McHorn	Mark Rhino Smith
Paul Moledebrandt	Josh Gad
Peter Moosebridge	Peter Mansbridge
Robert Furwin	Robert Irwin
Russ	David VanTuyle
Squeal of Fortune	Anika Noni Rose
Tailen Smalls	Taylen Biggs
Tuffy Cheeksworth	Mae Martin
Zeke AKA That Dik-Dik Stuck in that Tuba	Dwayne Johnson
Additional Voices by	Natalia Adame Mendoza
	Emmitt Bush
	Merrick Bush
	Carrie Liao
	Jeremy Milton
	Fabienne Rawley

For a full list of filmmaker and cast credits, please visit Disney Media Kits

FILMMAKER BIOS

JARED BUSH (DIRECTOR/WRITER) is the chief creative officer of Walt Disney Animation Studios, overseeing all aspects of the creative direction of the studio, beginning the role in September 2024. Bush is the director (with Byron Howard) and writer of "Zootopia 2," the sequel to the Academy Award®–winning "Zootopia," for which he was co-director and co-writer. Bush was also executive producer and co-writer of Disney Animation's record-breaking hit "Moana 2" and was the screenwriter of the first "Moana."

During the 13 years Bush has been a writer and director at Disney Animation, beyond his work on the "Moana" and "Zootopia" films, he received an Academy Award®, a Golden Globe® and a BAFTA Award for "Encanto," which he directed (with Byron Howard) and co-wrote. In 2021, the same year as "Encanto," Bush was also the executive producer for the Oscar®-nominated "Raya and the Last Dragon." Additionally, Bush was an executive producer for the Disney+ series "Zootopia+," for which he received a Children's and Family Emmy® Award.

He is also a writer of the upcoming live-action version of "Moana," which is based on the Disney Animation film for which he wrote the screenplay. Bush has also written and advised on several projects in collaboration with Disney Animation Creative Legacy and Walt Disney Imagineering, including the "Zootopia"-themed land in Shanghai Disney Resort as well as the upcoming "Zootopia"- and "Encanto"-themed attractions at Disney's Animal Kingdom Theme Park in Walt Disney World Resort.

Bush began his career as a script reader for director Robert Zemeckis, and prior to joining Disney Animation, he developed original television series for Revolution Studios, Fox and NBC, and feature film projects for New Line Cinema, Columbia/TriStar and 20th Century Fox. A Harvard University graduate with a degree in English and American literature, Bush is an avid musician and currently resides in Los Angeles with his college sweetheart and three sons.

BYRON HOWARD (DIRECTOR) is the Academy Award®–winning director of Walt Disney Animation Studios' "Encanto" (with Jared Bush) and "Zootopia" (with Rich Moore). Howard also directed Disney Animation's worldwide hit feature "Tangled" with Nathan Greno, and the duo teamed up again for the short film "Tangled Ever After." Most recently, he was the animation director for Disney Animation's "Moana 2" and for the new Walt Disney World attraction "Zootopia: Better Zoogether!"

As a child, Howard's favorite Disney Animation films included "Robin Hood," "Cinderella" and "Sleeping Beauty." He was also inspired by artists like Chuck Jones, Ronald Searle and Bill Watterson, and he would fill reams of computer paper with characters of his own creation. His love of art and animation continued through high school and college.

Howard earned a Bachelor of Arts degree at the Evergreen State College in Washington, where he pursued his interest in filmmaking by studying cinematography, art and literature. By 1991 he was part of the Disney family, hosting the animation tour at what was then Disney-MGM Studios in Orlando. In 1994 Howard officially joined Disney Animation in Florida as an

inbetweener and clean-up artist on “Pocahontas.” He quickly went on to become an animator on “Mulan” and a supervising animator on “Lilo & Stitch” and “Brother Bear,” as well as doing character design on both of those films.

Howard later relocated to California, where he continued his study of cinematography and drawing as a story artist and character designer at Disney Animation before becoming a director in 2006. Disney Animation’s Oscar®-nominated feature “Bolt” marked Howard’s debut as a feature film director (alongside Chris Williams). Howard also designed some of the characters in that film.

Howard loves the collaborative medium of animation because it combines art, cinematography, writing, design, acting and music with a family of supportive and talented artists and crew. Team members inspire each other to achieve something greater than they could alone.

In addition to his lifelong passion for animation and a career spanning over 20 years, Howard’s interests include art, music, theater, travel and a deep love for animals.

YVETT MERINO (PRODUCER) previously produced Walt Disney Animation Studios’ record-breaking hit “Moana 2,” the Emmy®-winning short film “Once Upon a Studio,” and the Academy Award®–winning “Encanto.” She is the first Latina to receive the Oscar® for best animated feature for her work on that film. Merino first came to Disney Animation more than 25 years ago and has worked in a variety of production capacities on some of the most popular animated features of all time. Launching her Disney Animation career in the technology department, she moved into the world of production as a supervisor on “Tangled” and continued in that role on “The Lion King 3D”, “Wreck-It Ralph” and in Disney Animation’s development department. She then went on to serve as production manager on the Oscar-winning feature, “Big Hero 6,” as well as the Oscar-nominated “Moana.”

Merino was also a part of the team that started Voces@Disney, the studio’s first Latinx employee resource group, where she served as co-president for two years and currently serves as an executive champion for the group.

Merino holds an MBA from Loyola Marymount University and an undergraduate degree in sociology from the University of California, Santa Barbara.

MICHAEL GIACCHINO (COMPOSER) is an Academy Award®–winning composer and director who has created the musical landscape for some of the most beloved projects in modern entertainment. His scoring portfolio reads like a greatest hits collection of 21st-century cinema, encompassing animated masterpieces like “Zootopia,” “The Incredibles,” “Coco,” “Ratatouille” and “Inside Out,” and blockbuster spectacles including Lucasfilm’s “Rogue One: A Star Wars Story” and Marvel’s recent “Spider-Man” films, acclaimed dramas such as “Jojo Rabbit” and “Society of the Snow,” in addition to the beloved score for the iconic ABC television show “LOST.”

His emotionally resonant score for Disney•Pixar's "Up" earned him a sweep of the industry's most prestigious honors: an Academy Award®, Golden Globe®, BAFTA, Critics Choice Award, and two GRAMMY® Awards.

After nearly two decades establishing himself as one of Hollywood's premier composers, Giacchino expanded his artistic vision by making his directorial debut with Marvel's special presentation "Werewolf by Night," marking a new chapter in his multifaceted career.

He continues to compose music for films, including Marvel's 2025 release "The Fantastic Four: First Steps."

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